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Lauren Mayberry talks to Annie Hart and Heather D'Angelo from Au Revoir Simone about their past, future and David Lynch.

DESCRIBE A TYPICAL DAY IN YOUR WORKING LIFE.

Heather: There is no real typical day for a musician. Sometimes our band has meetings all day with our manager and / or other music industry people; sometimes we spend the whole day practicing music, or writing music, or recording it. And sometimes we have nothing scheduled and we get to enjoy the day doing our other hobbies or spending time with our friends and families. That's one of the great things about being a professional artist - you get to make your own schedule.

AU REVOIR HAVE BEEN AROUND FOR ALMOST A DECADE NOW. HOW HAVE THINGS CHANGED - MUSICALLY, PROFESSIONALLY, PERSONALLY - OVER TIME?

Heather: When we first started our band, it was a pre Facebook world - so yes, things have changed a lot. Social media has completely transformed the way that musicians interact with their fans. While I think it's a lot easier today to connect to your fan base, then there is also pressure to continuously feed the media machine by generating new content. You have to make a lot of noise to get seen in the crowd. And I'm very nostalgic for the days when finding out about new music was via word of mouth only, and going to your local record store, and listening to an album from beginning to end, over and over again. But I guess I'm a bit of a dinosaur!

Annie: I'm definitely a lot more capable and relaxed than I used to be. We've had so many people share their musical knowledge with us over the years. Between that and endless touring, we've accumulated so much more musical and psychological capabilities

than in the past. I also have a much better time at photoshoots / concerts / press events and feel like I can say 'no' more easily and just be comfortable in my own skin. I love the confidence that comes with experience - especially the confidence to know there is always stuff you don't know!

ARE YOU STICKING TO THE 'KEYBOARD ONLY' APPROACH FOR THE NEW MATERIAL YOU'RE WRITING?

Heather: Yes and no. We still enjoy writing songs using keyboards, but it's not some dogmatic principle that we adhere to. We approach each song differently, and recognize that sometimes you need a real bass or real drums, and are happy to include those instruments as well. In fact, we have a new song on our upcoming album that sounds very un-Au Revoir Simone instrumentally, but the song writing behind it is still distinctly us.

YOU ALL TOOK A BIT OF A STEP BACK FROM THE BAND A FEW YEARS AGO. WHY WAS THAT AND WHAT DID YOU ALL GET UP TO ON THE BREAK?

Heather: As you mentioned, we've been together for 10 years! We released 3 albums. It was just time for a break- we all have other interests and other lives, and it was time to tend them. I spent my time getting a second undergraduate degree in Environmental Biology from Columbia University, and spending lots of time with my wonderful husband, Alex.

Photo:
Spin Magazine

Annie: Sometimes you just need to relax, and I was exhausted after our last round of touring. But holing up gave me time to write a hundred new songs and a revived free spirit.

TALK TO US ABOUT THE AU REVOIR SIMONE / DAVID LYNCH CONNECTION.

Heather: David has been such a gracious supporter of our band. We're obviously tremendous fans of his work, and it's an honor that we're even on his radar! We're very lucky.

Annie: David is just incredible! He found out about us when we musically accompanied a book reading of his, and we've been friends ever since. He is one of those rare human beings who have strong charisma and integrity to match. He's an inspiring role model.

WHAT ARE YOUR PLANS FOR THE REST OF THE YEAR?

Heather: We have lots of plans! We're releasing a couple of singles this summer, then a full album will be out in the fall, which we'll tour extensively for. Looking forward to getting back on the road and reaching out to all the fans who have stuck by us during our little break.

Annie: [We were just] on a plane ride to Brazil, so it's clear we are already starting to gear up for our album release this fall. I don't think I'll have the time to do anything aside from the band. When a record comes out, I like to give myself 100% to the project.

THIS IS AN EXCERPT. FOR THE FULL ARTICLE, VISIT TYCI.ORG.UK. FOR MORE ON THE BAND, VISIT AUREVOIRSIMONE.COM.

GIRLS GO BITCOIN

Catriona Reilly writes about a bizarre phenomenon.

The internet is a Smörgåsbord of emotion; there's sadness from Facebook stalking attractive exes, elation from cat gifs and screaming goats, fear from the prospect of being gunned down by a 3D printed AK 47 and pretty much everything else in between. The internet is a wild ride; while it's been the cause of numerous downfalls it has also sparked international uprisings and given a voice to silent minorities. This inevitably includes women fighting injustice and inequality, but the internet has also always been a precarious place for females…

Whilst some of this is fairly tame, there are also seriously damaging aspects of the internet which arguably target women more than men such as revenge porn, slut shaming and online hate campaigns.While there are endless debates about every aspect of women online, it is clear that the internet is changing the experiences of women and, in turn, women are changing the internet. One slightly obscure example of this is Reddit's Girls Go Bitcoin (GGB). For those of you who haven't yet come across Reddit, the so-called 'Front Page of The Internet' is a user driven entertainment forum. There's A LOT of content. You can lose days to Reddit, especially when you start trawling through the subreddits. These splinter categories are pages dedicated to one specific topic and they range from fairly innocuous to Rick James freaky (type /r/ followed by any letter into Google and you'll see what I mean).

This is where Girls Go Bitcoin sits, in an internet crevice, festering between neglected LOLcats and abandoned geocities. Bitcoin, like many features of economics, is not easy to surmise briefly but basically it is a virtual currency. It is not tied to a central bank or government and is used primarily to purchase goods and services online, It also has a real life currency value albeit one in a constant state of flux. Aside from selling stuff you can accumulate Bitcoins by buying them or you can earn them by Bitcoin mining which involves carrying out a series of complicated calculations in order to

log Bitcoin transactions. However, this is something limited to those owning computers with meltingly fast processors, so don't give up your day job just yet.

As you might have guessed GGB is another way to become a bitcoinaire by flashing the flesh and getting digitally dirty (stripping and performing sex acts on webcam for bitcoins in case you didn't get that). It's pretty much the same as camgirling but for a currency which doesn't really properly exist yet.I'd like to point out that I am not making a moral judgement here; if you are old enough, it's your choice and you fully understand the risks then great, go nuts. But, what is a little worrying is the way that is perceived as something entirely different from the stuff that goes on in the adverts that the pop up blocker fails to stop.

But it's not that straightforward. There seems to be three types of female users on GGB; the first are women who are already IRL strippers / camgirls, girls who do it to make themselves feel good and those who do it purely for fun. But still, why go to such lengths for a currency which technically isn't real?I should probably clarify that compared to normal camgirling there is a greater degree of anonymity on GGB as many of the women don't actually show their faces; they write down their digital Bitcoin signature (essentially bank details for paying bitcoins into) either in the comments section on the site, on paper in the video or on their bodies which this allows users to send them coins directly.

This does in some way explain, GGB is a place where women can explore new sexual experiences and because real money is not involved it is not perceived as sordid like camgirling. For some it might be seen as exciting escapism. But like an endlessly looping .gif this quickly reverts to the negative argument that trivialising this kind of sexuality is dangerously slippery slope.
What is interesting is that it shows a further evolution in the way that sex is delivered, accessed and portrayed in modern society, something which the internet has already notably corrupted. Reddit is not a porn site (some might argue the contrary), to see this sort of thing amongst page after page of rage guy comics and epic meals suggests a kind of normalisation and even indifference. Modern times, innit?

Is it liberating women sexually or is opening up another dangerous portal for the vulnerable to be exploited? I guess it's really not that binary but as the line between human sexual experience and the internet becomes increasingly blurred it's something to think about. And as there are more and more companies beginning to accept Bitcoins as well as increased interest from mainstream banks this subculture could become the norm.

THIS IS AN EXCERPT. FOR THE FULL ARTICLE, VISIT TYCI.ORG.UK.

YOU VE BEEN TRUMPED

Amanda Aitken catches up with award-winning photographer Alicia Bruce to talk about one of her biggest pieces of work to date.

When I first joined TYCI, I spent a good few days preoccupied with my own thoughts as I rattled through as many women in this world who have inspired me or made me feel empowered even if only for a second. Politicians, journalists, musicians, the list is endless. I knew that I wanted to write an article that meant a lot to me, but it was trying to figure out who to base it around that had my mind spinning for days. I decided to draw my inspiration a little closer to home – in fact, a lot closer to home.

There's a small area just outside of Aberdeen that I used to visit a lot as a child called Balmedie. It's one of the most beautiful parts of Scotland, baring stunning coast lines with sand dunes so tall they would make you feel like you were standing on top of the world. The strong East coast winds would take your breath away if the scenery didn't first. I spent a lot of time here. It was peaceful, full of nature, and held so many great memories from my childhood.

I remember a good friend of mine and photographer, Alicia Bruce, telling me one evening in the pub that Donald Trump was planning on building a golf course just North of Balmedie around the Menie Estate. A small picturesque area of Aberdeenshire where fishermen and farmers have lived for generations. Alicia said she was planning on doing a piece of work on it all to figure out what was happening up there but also to see what the people of Menie had to say about it. In the years that followed, Aberdeen became an

Alicia Bruce with her exhibition at The Scottish Parliament in February 2013

incredibly frustrating place to live. In the wake of what felt like a never ending battle between the public and an oil tycoon's bid to cement over a Victorian garden in the heart of the city, I don't think any of my peers could have prepared themselves for what was going to happen just north of Aberdeen.

I caught up with Alicia at a pub in Glasgow recently to give her the opportunity to tell her experiences of working with the residents of the Menie Estate and reflect back to the beginning and tell her story of when all this began:

'I'd written a proposal to Peacock Visual Arts in Aberdeen saying that I wanted to do a project about social and political themes and issues within the city of Aberdeen. It was pretty much the biggest thing that was happening in the North East of Scotland at that time. I kept seeing photographs of a farmer in the newspaper, called Michael Forbes, and he kept being portrayed as a really angry man. I thought he wasn't being rightly portrayed or perhaps I was just curious to see what he was like, and so I went to his house and asked if I could photograph him and then I thought, 'Oh I could do something about this as part of this project.' It was only meant to be a small part of a wider project, and now three years later I'm still making work about the project…'

'I didn't know what was going to happen when the show opened but there was a double page spread in the Scotsman, it was in the Times, the local paper called the Press and Journal, and STV did a feature on it. It was the first time people had seen this different aspect of the residents I guess. They weren't angry people in local newspapers anymore or 'reluctant celebrities' as I've called them a few times. It was a way of humanising and personalising them outside of the story…'

Daily Mail, 2012

Police warn Trump guard after clash with photographer

From there, Alicia went on to hold an exhibition about Donald Trump and the Menie residents at the Scottish Parliament.

'I got in touch with the curators and told them about my work. They said there was an opportunity to have work in the Member's Lobby which means that the MSPs have to walk past the exhibition every day to go into the chamber and I thought if Alex Salmond isn't going to go to the residents' door step, then I'll bring all of this to his door step and then he has to interact with it…'

'Salmond came to find me on the Thursday of the exhibition just before he went into First Minister's Question Time. He was keen to put his side of the story across and tell me how he felt about things. He was quite animated and angry at Donald Trump, and also quite adamant that he thought the residents were great for Scotland. I found that a strange comment. He said he thought they were 'great characters'. I said, 'I don't think they're characters. I think they're people.'

THIS IS AN EXCERPT. FOR THE FULL ARTICLE, VISIT TYCI.ORG.UK. FOR MORE ON ALICIA, HEAD TO ALICIABRUCE.CO.UK.

I WAS NEVER A FEMINIST

Carmen Elle of Canadian bands Army Girls and DIANA fills TYCI in on her feminist awakening.

I was never a feminist.

I was born to artistic parents who raised me in the heart of Toronto, the largest city in Canada. I grew up in a loving environment feeling like my thoughts were valid and respected. It has taken me years to understand that I have been very privileged in this way.

In the past I've been blind to certain types of inequality and experienced a kind of naive ignorance that came with never having felt like I was discriminated against. When I was a young girl I picked up a guitar and fell in love. I started taking lessons and practicing at first reluctantly and eventually with more and more dedication. By the time I entered high school and met other musicians I was playing at an advanced level for my age. I kept up with everyone, boys and girls alike. Any contention between genders, any unfair treatment of women in the music industry drifted past me unnoticed, so focused was I on becoming an accomplished musician.

"In the past I've been blind to certain types of inequality."

I did, however, start to hear whispers of sexism in the music community. For example, girls I knew resented being talked down to at guitar stores and by fellow players. Towards my late teens, I started to meet other women my age who were playing shows and releasing albums. I became exposed to a group of individuals who I perceived to have a chip on their shoulders regarding sexism in music. Many of them expressed frustration at the rock n' roll boy's club and felt that breaking into the scene was particularly difficult for them. These women expressed a need to defend and justify their gender in order to be viewed as competent players. Because I didn't share that experience, (and in fact mine was as positive as theirs negative), I was unsympathetic. I used to

think, 'If you're good, you're good. These ladies aren't being respected because they haven't put the work in to be engaging musicians.' I was put off by how aggressive these women seemed. I felt that they were attacking my musical support system when they criticised how men behaved towards them. Looking back on that time now, I realise again how fortunate I was to meet and collaborate with the young men I forged those crucial early relationships with. They were respectful, encouraging and inspiring and I still play with every single one of them to this day.

"More important than gender, than spirituality, than nationality, I felt that music was my most powerful self identifier."

However, at the time, I was caught between two worlds so I buried my head in the sand, knowing that a fight was going on, but refusing to take part. Like any young person, I was in that painful phase of adolescence where I was trying to figure out exactly who I am. Intuitively I felt above all else that I am a musician first. More important than gender, than spirituality, than nationality, I felt that music was my most powerful self identifier. In a way, I fear this has made me a poor ally for other women for the better part of my youth. In the spirit of moving forward, I'm writing to affirm my solidarity and support.

I have experienced a gentle awakening; I am a woman comfortably occupying space in a male dominated industry and I now feel a responsibility to support other women and girls in their desires and ambitions. When I say a 'gentle awakening' what I am really saying is, there wasn't an external incident that provoked this change of heart. Perhaps instead, I finally embraced being a woman just as much as I've always cherished being a musician. I am proud of what my female peers have accomplished and what beautiful songs we will create.

FOR MORE ON CARMEN'S MUSIC, VISIT ARMYGIRLS.BANDCAMP.COM OR SOUNDCLOUD.COM/DIANASOUND.

URSULA CHENG

Emily Molloy profiles the illustrator.

Ursula Cheng is an illustrator of creepy cuties and bold screen printed ideas. Her work can suck you in and make you happy, with symmetrical patterns and the most adorable characters.
Speaking to Cheng, she says that she goes through a three-part process when developing her work - hand drawing, Photoshop and screen printing. She explains that being efficient with what she could afford became a factor in this developmental process. Turning to basic elements and exploring line drawings became more gratifying than costly paints and mixed mediums on canvas. This changed how she approached making work. With bold line drawing, she could manipulate her art with Photoshop and with digital drawing, allowing her the confidence to be more serendipitous and experimental with her work, mirroring her work to give that great technical symmetry so present in her larger dramatic pieces.

Using line drawing and Photoshop together gives the desired effect when used with screen printing, she can stay true to the naturalness of hand drawing whilst creating bold block prints.

Speaking about her inspiration, Cheng discussed how her background and travels influence the way she views the world. With regular time spent in Hong Kong with family and a residency in the United States and Japan, she was overwhelmed by the information media whirlwind unfolding before her and the confusion of deciphering what is actually true within our media culture. Specifically, this can be seen in the work entitled TV Monkeys, where the realism of the beautiful creatures is questioned by the artificially blurred coloured background.

Cheng's work is natural. She tries not to over think or analyse it, but her subconscious works in a semi-autobiographical way, capturing the feeling of a girl not unlike herself in a lot of her pieces. Although initially seeming quite light hearted we can see darker, more tribal and ancient art history influences coming through.
Speaking to Cheng, what seems to be prevalent is an interest in those vigorous periods of revival that can be demonstrated in the desire to create mythological and female goddesses that decorated ancient stupas in lost worlds and cultures - 'I like compressing as much visual information into small spaces and making my own language through vibrant shapes and aesthetics,' she says.

Cheng describes one of her latest pieces as a bit of labour to finish. She spoke of how it had been hanging over her and this skull imagery came at a time when she felt at a loss and lacking motivation, but with this image she was quite literally drawn to exploring and utilising in another context. The completion came after gaining understanding as to why she had been struggling in the first place. Something most artists can relate to when

wanting to create work but balancing the burden of bills and working life with the motivation to strive forward. It was then she could finish the fun and slightly bizarre detailing once she found herself encouraged once again.

In the illustration we see the girl sat, legs twisted behind in an awkward position, almost waiting. There are restraints made of tooth braces around her physical body and with arms holding up a plethora of things that seem like they will combust visually. In a union, it makes up elements of a skull head. It is an image that works as a paradox or most certainly, as she describes it, 'an exaggerated personal anecdote' to a funny period in her illustrating life.

FOR MORE ON URSULA'S WORK, HEAD TO URSULA-CHENG.COM.

TYCI LIVE #9

A live set from
US BABY BEARBONES
(dream pop 2-piece from the sunny shores of brighton)

On the DJ decks, Glasgow's lovely
MILK GIRLS

SATURDAY 20TH JULY
11pm – 3am
Bloc, 117 Bath Street, Glasgow
FREE before midnight; £2 after

Anyone who writes TYCI on their knuckles will get in free after midnight too

TYCI ON SUBCITY RADIO

Thursday 20th June 5 – 7pm
www.subcity.org/shows/tyci

Subcity Radio

TYCI is a collective run by women.
We have a website where we write about things which affect us and put together features on art, theatre, music, film, politics, current affairs and most things in between. We also talk about similar stuff on our monthly radio show on Subcity.

This zine is a collection of some of the content from our site and is distributed in conjunction with our monthly live event at Bloc.

If you would like to get involved, reply to any of our articles or just generally say hi, hit us up on contact.tyci@gmail.com or visit tyci.org.uk.

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